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# THE BRITISH MUSEUM QUARTERLY

VOL. X. NO. 1

*LONDON*

PUBLISHED BY THE TRUSTEES

1935

# THE BRITISH MUSEUM QUARTERLY

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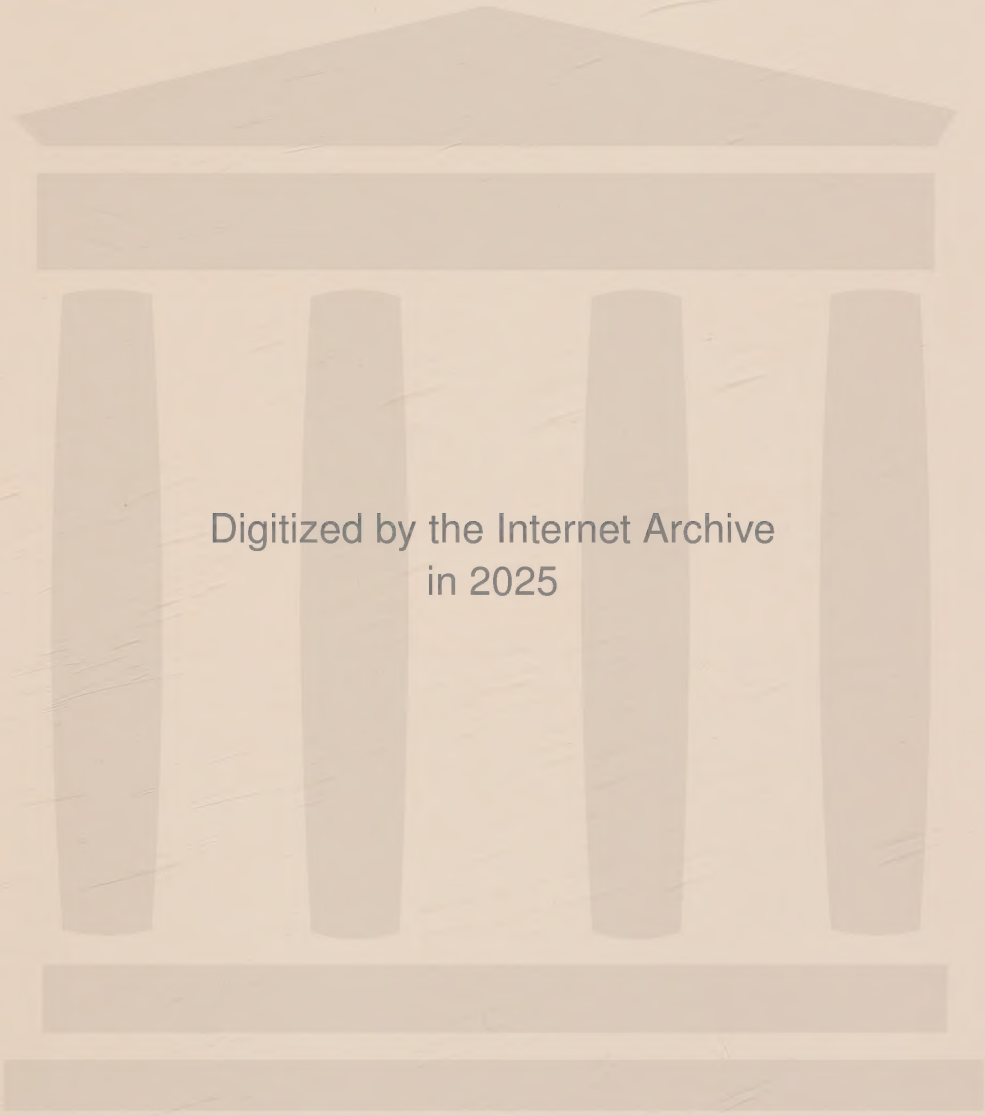
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I. BRONZE *TUI* FROM THE EUMORFOPOULOS COLLECTION

# THE BRITISH MUSEUM QUARTERLY

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# 1. BRONZES FROM THE EUMORFOPOULOS COLLECTIONS.

## 1. A Chou *Tui*.

AMONG the large collection of Chinese bronzes which the kindness of Mr Eumorfopoulos has enabled the Museum to acquire for the nation the famous bronze *tui* (a bowl for holding cereals) ranks as of quite exceptional importance. An opportunity of acquiring a bronze from the Chou period (1122–249 B.C.) of such unexampled magnificence at so moderate a figure may not ever occur again. Few bronzes which combine such age and quality exist outside the Peiping Palace collections, and should any be excavated in the future they will almost certainly find their way to Japan.

The general form of the bowl appears in Chinese books on bronzes under the heading *tui* (敦) but it seems likely that this type was known by the term *chiu*[1] (簋) previous to the Sung dynasty. These vessels were used to cook cereals at the celebration of ancestral rites and on other occasions of ceremony. They may even have been in general use. Numbers have survived, both in bronze and pottery, revealing much diversity of features, but it is most unusual to find an example with four handles. The Eumorfopoulos collection alone contains no less than three less distinguished pieces of this class, one of which, the commonest type of all,[2] is furnished with three legs and a lid, while another which carries a cover topped with a petalled coronet stands on a square base.[3] This by no means exhausts the varieties that are known.

It was no doubt cast by the *cire perdue* process. That is to say, the bowl was modelled in wax over a hard core; the whole was then encased in fire-clay into which the molten bronze was poured so as to replace the wax, which melted and ran away through a hole. When all was cool, the casing was removed and the design finished by hand. Professor Yetts thinks that in this piece the design on the wax model

[1] W. P. Yetts, *The Catalogue of the George Eumorfopoulos Collection of Chinese and Corean Bronzes*, &c., Vol. I, pp. 44 and 45.

[2] Ibid., Pl. XXXIX, A51 and 52.

[3] Ibid., Pl. XXXVI, A48, and Pl. XXXVII, A49.

was worked by hand without the agency of moulds. Certainly it is a triumph of technical achievement.

The belly of the bowl is covered with a highly conventionalized embossed design standing out from a background finely diapered with spiral fret patterns, revealing four elephants standing between the four handles, in two confronted pairs. Above the head of each elephant are two round bosses resembling the well-known *yin* and *yang* symbols (the male and female elements in nature). The four handles spring from the jaws of as many monster heads. The monsters probably represent tigers, but they are so heavily stylized and have suffered so considerably from long burial as to be difficult to identify. The body of each handle is engraved with flame and cloud scrolls, and under each is suspended what appears to be a further elephant head with a coiled trunk, but is probably a cicada design. Around the foot is a band of conventional dragon pattern in low relief on a background of spiral frets. The lip is encrusted and corroded but the design on the body has not been impaired. It is covered with a beautiful grey willow-green patina flushed with deeper passages of malachite.

The inscription of sixty-nine characters has survived in a perfectly legible condition. No single character is so worn or blurred as to be undecipherable. It is in archaic script but bold and dignified without the abbreviations or the careless execution that this script often engendered. So far as present knowledge admits the style is typical of the Chou, but there is probably no authority in existence who could claim to distinguish the epigraphy of the later Shang from that of the early Chou.

According to Professor Yetts the documentary importance and the beauty of this script would alone raise the bowl to the position of a very important acquisition. For the inscription is a superb example of Chinese epigraphy.

Mr L. C. Hopkins in a paper read before the Royal Asiatic Society in July 1923 (subsequently modified in 1926) has produced a translation.[1] He succeeds in deciphering all but two of the charac-

[1] Published in Centenary Supplement to the *Journal of the Royal Asiatic Society*, October 1924; and *Journal of the Royal Asiatic Society*, Part II, April 1926.

ters. Professor Yetts in preparing the Eumorfopoulos catalogue rendered another translation, which I understand he is now in the course of revising, with the help of Mr Liu P'ao-tzŭ.[1] Mr Takata Tadasuke suggested to him a third.[2] There is little difference of opinion in the actual decipherment of the characters, but there is a wide divergence of interpretation. It has been admitted that four translations can be made, each substantiated by valid arguments. The general purport is unmistakable. It is the record of a royal decree issued in respect of services rendered by a certain Marquis Hsing, acknowledged by the grant of territory which in turn admitted the privilege of casting this bronze for ancestor worship as an indestructible memorial of the occasion.

Both Prof. Yetts and Mr Hopkins suggest that the recipient may have been the first Marquis Hsing, who appears to have lived in the eleventh century. Mr Hopkins goes on to suggest that the emperor referred to, who is not mentioned by name, may have been Ch'êng Wang, who reigned from 1115 to 1078 B.C. The territory of the Hsing, he adds, seems to have been in the neighbourhood of the modern Shun Tê Fu, in the province of Chihli. This may be suggested as a possible provenance for the bronze itself. In fact, as Mr Hopkins points out, the style of the script and the brevity and simplicity of the text produce the very strongest arguments for dating this vessel to the period of the early Chou. R. S. JENYNS.

H. $7\frac{1}{4}$ inches.
D. across handles $15\frac{1}{2}$ inches.
D. across mouth $10\frac{1}{2}$ inches.

## 2. PAINTINGS FROM THE EUMORFOPOULOS COLLECTION.

### 2. Painted Bricks of the Han period.

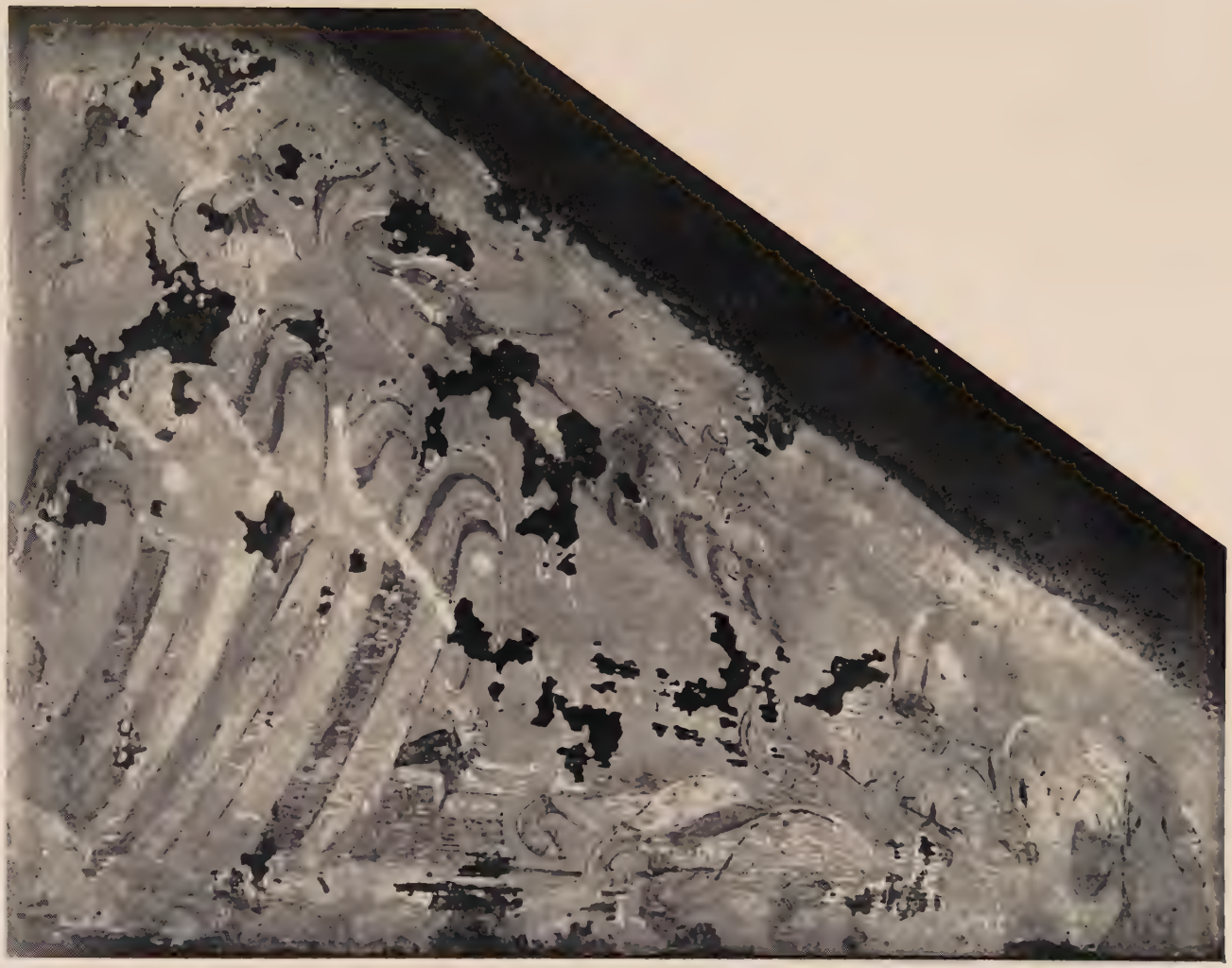
THE earliest painting in the Eumorfopoulos Collection is not on silk or paper but on hollow clay bricks. It is, however, no mere decorative design but an elaborate composition on a large scale. It comes from a tomb and its rather hurried execution was apparently

[1] W. P. Yetts, *The Catalogue of the George Eumorfopoulos Collection of Chinese and Corean Bronzes*, &c., Vol. I, p. 27. [2] Ibid., Vol. I, p. 29.

considered appropriate for its purpose. Such a rapid style, however, implies a considerable mastery of the medium and a long previous history for the art of painting in China.

The composition is on three bricks, the central one almost square (about 2 ft. by 1 ft. 11 in.), the side pieces being triangular so that the whole would form a pediment. As such it no doubt surmounted the tomb entrance. The bricks are briefly described in Mr Binyon's *Catalogue of the Chinese, Corean, and Siamese Paintings in the Eumorfopoulos Collection* (1928) and a coloured reproduction of them, much reduced, forms Pl. I of the volume. It had not then been established that the bricks formed a single composition. The difference in height (7 cm.) of the side from the central pieces, the absence from the latter of the impressed patterns to be found at top and bottom of the central brick and of any clear continuity of design are a quite sufficient explanation. The establishment is due to Dr Otto Fischer, who, in 1931, published a full analysis of the bricks in his book *Die Chinesische Malerei der Han-Dynastie* (pp. 77–80) with three plates showing details from them (Pls. 60–2). After examination he felt that there was no doubt of their forming a single whole. In this conclusion he was doubtless influenced by the similar group of Han bricks acquired by the Museum of Fine Arts, Boston, in 1925 and published by Dr O. Siren, Professor Tomita, and Dr Fischer himself. The arrangement of these bricks is similar, but, in this case, they were originally painted on both sides, and, moreover, there is preserved with the pediment a lintel in two pieces, on which are extremely important and well-preserved paintings. These bricks at Boston, which are approximately the same size as those in the Eumorfopoulos Collection, are said to have been excavated from an old tomb 'eight li west of the present Lo-yang Fu (in the province of Honan) in 1916'. The provenance of the Eumorfopoulos bricks is not known before they were acquired by Messrs Yamanaka, but they may be assumed to have come from the same region.

The present note is much in debt to Dr Otto Fischer's full description. Judging from the costumes and on stylistic grounds he has dated the Boston painting as being of the very end of the Han period, or, possibly, the beginning of the 3rd century A.D. He considers



II. PAINTED BRICK OF THE SECOND CENT. A.D., FROM THE EUMORFOPOULOS COLLECTION

the present example to be rather earlier, fully recognizing the difficulty of finding comparative material.

Unfortunately, though the bricks are almost whole, the painted surface has suffered considerable defacement. Objects deposited in tombs are often found smeared with red paint, since red is a colour magically associated with the dead. In this case red pigment has been generously applied. In the accompanying illustration of one of the side pieces (Pl. II), reproduced from an infra-red photograph, the red has been in great part eliminated. But the painting has suffered also from flaking. The design was drawn in black on a ground primed in white, the colour being thinly washed on afterwards. It is thus not a fresco and is easily liable to damage—indeed the Boston bricks suffered very considerably between the time when they were excavated and when they entered the Museum of Fine Arts. Of the present bricks, the central square has suffered most but no part has entirely escaped. The right-hand brick is, on the whole, the best preserved: the greater part of it is here reproduced.

The composition can never have had more than a formal unity: it is now impossible to be quite sure of rightly making out every detail. On the extreme right is a figure dressed in light green whom Dr Fischer thinks to be welcoming the cortège facing him. He may with greater probability be thought to be taming or managing them. This cortège consists of a pair of mythical creatures harnessed to a car. They have the bodies of lions, are winged: have necks like swans, with dragon heads, horned and beaked. From their eyes stream antennae which are curiously reminiscent of the streamers attached to the later Chinese official's hat. In their beaks they hold rods with streamers at the end, which may be taken for some sort of bit, though they do not seem to be attached in any way to reins. In the front of the car sits a fierce sharp-featured man in the attitude of driving. Over his head and behind him are five poles with coloured streamers hanging from their tops, ending in white fringes. Apparently supported by these poles is a tent-like structure of striped material which encloses the rest of the car, concealing any occupants there may be. The vehicle seems to move on clouds instead of wheels.

Such is the main part of the composition: but there is a further scene represented above. Here the figures are moving in the opposite direction, from right to left. In front can be seen two men or genii, with short wings, seated on stags with great antlers. This is the most easily visible part of the whole pediment. Behind them comes another car, this time drawn by a great crane, which is seen to be flying at high speed. The vehicle seems wholly formed of cloud and in it are two figures winged like the first, clasping hands beneath a pole with a double baldacchino. The figure in front seems to be conducting the one behind. The speed of this car is in great contrast to the slow if enormously powerful team which draws the lower carriage. The other two bricks are painted with similar scenes though it is much harder to make out their details.

Without doubt, as Dr Fischer and Mr Binyon have pointed out, this painting is concerned with the magical world of later Taoism. The cars are the vehicles in which souls are borne about the realms of space, but the subject is intended literally and is no philosophical allegory. For, long before the second century A.D., Taoism had been annexed by magicians who had quite supplanted the original philosophical teaching connected with the name of Lao Tzü. Under their influence the ancient Chinese belief in a continuance of existence after death, a belief held in different forms by many schools of thought, was crystallized into a materialistic faith in the existence of actual Isles of the Blest in the Eastern Ocean. In conformity with such doctrines the Han Emperors and their Ministers prepared for themselves most elaborate tombs to receive their bodies after death. The teaching of such philosophers as Confucius and Mo-ti had little influence in restraining the extravagance of these tombs.

Such are the circumstances in which this painting was produced. It is an extremely important document from a time when there is still no trace in style or subject of the influence of Buddhism. It is of the utmost rarity; the only painting of about the same date, that at Boston, being of a secular subject, an imperial animal-fight, while the pottery and bronzes of the Han period which treat somewhat similar themes have little of the spirit expressed in the vivid drawing on these bricks. It shows an interest in movement and romance, a

freedom and vigour too sophisticated to be called primitive, but such as is never again exemplified in Chinese painting. It is fitting that it should join in the Museum collection the only important surviving painting of the succeeding age, Ku K'ai Chih's Admonitions of the Instructress.

B. GRAY.

## 3. STUCCO FIGURINES FROM HADDA.

THE Museum has lately benefited by the action of the Council of the National Museums of France, which, at the instance of M. Hackin, Director of the Musée Guimet, has authorized the deposit on permanent loan of a series of twenty stuccoes from the excavations at Hadda, about five miles south of Jalalabad. These excavations, undertaken in 1926–8 by M. Barthoux for the French Archaeological Delegation in Afghanistan, are of great importance for the study of the Gandhara school of sculpture, as well as for early Buddhist studies in general, as the first thorough investigation of an important Buddhist site in the area beyond the Khaibar Pass from which much rich material has, during the last seventy-five years especially, come down to Peshawar. Most of this material was the fruit of unauthorized digging by the native Afridis, and even such pieces as those in the Museum collection which came from Simpson's visit to Hadda in 1879 do not form a sufficiently extensive series to be used as data for a survey of the art. The finds of M. Barthoux at Hadda, on the other hand, were extremely rich, especially in stuccoes, and his publication of them, which is now in progress, will provide ample material for the study of this last phase of the Hellenic style in India from the third century A.D. down to 530, when all this country was devastated by the Huns. Of the twenty pieces now to be placed beside the Museum's large collection of Gandhara sculpture, eighteen are heads. They represent the variety of the types found from the expressionless Buddha to the almost Gothic monk and donor.

B. GRAY.

## 4. AN OLD BABYLONIAN FROG-AMULET.

THE remarkable little work of art illustrated on Pl. III*c*, is a recent acquisition of the Department of Egyptian and Assyrian

Antiquities, now numbered 123555. It is a small figure of a frog, carved in banded agate, measuring $1\frac{1}{16}$ inches $\times \frac{3}{4}$ inch $\times \frac{1}{2}$ inch, and pierced horizontally at the narrowest part of the body so that it might be carried on a string of beads. The regularity and high finish of the carving in a hard material are themselves admirable, but what gives especial character to the work is the extraordinary skill with which the maker has chosen his stone and fashioned it so that the milky bands not only diverge symmetrically from the nose to the hind-quarters, but are made to outline the limbs with alternate rings of brown and white by the natural effect of the shaping, and this without any distortion of the form. Ingenuity reaches its height in the eyes, which are indicated by two small brown dots left in the midst of a patch of white on each side. It is scarcely credible that these minute effects could be obtained without artificial colouring of the surface, but there is no trace of this; everything has been done by meticulous workmanship alone.

As there is no external or inscriptional evidence the dating of this amulet must depend on general considerations. Banded agate of this kind seems to have been popular for beads and charms at only two periods in Babylonian history, very widely separated, in the time of the kingdom of Agade, i.e. about the middle of the third millennium, and under the late Assyrian empire in the ninth to the seventh centuries B.C. But the latter is not a likely claimant for this object because the frog-amulet seems hardly to have been then in fashion, certainly not in this material which was used mainly for beads and cylinder-seals. On the other hand the frog was worn by several occupants of graves in the cemetery of the Early Dynastic and Agade periods at Ur, and there are other examples which seem to be of about the same date. But in the Early Dynastic period agate appears very sparingly and only in the form of beads, whereas its use and variety of form expand considerably in the subsequent age. Such figures of frogs as may be assigned to a still later time are generally made of frit. There seems, consequently, much reason to assign this small masterpiece to the dynasty of the Sargonid kings, under whom, as is well known, very fine stone carving in relief was executed, and also the delicate art of the cylinder-seal engravers

*a*

*c*

*b*

III. *a*, *b*. TWO GREEK VASES; *c*. BABYLONIAN AGATE FROG-AMULET

reached its highest perfection. This amulet may be said to reveal an equal mastery of miniature sculpture in the round.

C. J. Gadd.

## 5. TWO GREEK VASES.

THE first of two vases recently obtained by the Department of Greek and Roman Antiquities is a Corinthian aryballos, or oil-bottle (Pl. III *a*), of normal form, with a design of Herakles shooting an arrow at a Centaur, who carries a branch of a tree. The subject in itself calls for no comment, but it is rare to find a mythological group on so small a vase, and the style is also unusual. The figures are in silhouette, without incision or purple; Herakles, who is kneeling, is shown on a larger scale than the Centaur, and the picture has none of the usual architectonic framing; both figures stand on short lengths of ground line set at different levels, with a third line, perhaps representing a rock, under the bent leg of Herakles. This suggestion of landscape is most uncommon at the early period of the vase, about 600 B.C.

The second (Pl. III *b*), also an oil-bottle, is Athenian, of the type in which the front is composed of a figure modelled in relief, to which back handle and spout are added as unobtrusively as is possible. These vases have been frequently discussed; a list of the more usual types was drawn up by Séchan in *Revue Archéologique*, 1912, II, p. 123. Most are of the late fourth or early third century B.C., and as might be expected at this date they are generally slight decorative pieces, gay with bright colours and gilding. In contrast with them, the new example has all the noble simplicity of an Attic grave relief. The subject, too, would be appropriate to a grave relief; the purpose of the vase being probably funerary, we may well suppose the group to be a translation into terra-cotta from a marble stele. A youth wearing cap and cloak is shown seated against a rock and looking down at his dog, of which little more than the hind quarters now remains. There are traces of yellow paint on his hair and cloak; the rest of his body was covered with a pink slip which has flaked away, exposing the warm Attic clay. The vase belongs to the beginning of the fourth century, being thus among the earliest as well as among the finest of the class.

F. N. Pryce.

## 6. DRAWINGS BY RUBENS AND VAN DYCK FROM THE NATIONAL GALLERY.

THE Trustees of the National Gallery have transferred on indefinite loan to the British Museum sixteen drawings by Rubens (and his school) and by Van Dyck. These drawings formed part of the Peel collection purchased in 1871 for the National Gallery. They had previously belonged to Sir Thomas Lawrence and most of them had been exhibited in the year 1835 by the Woodburn Brothers, into whose hands the great collection fell after the artist's death in 1830. It was from them (the Woodburns) that Sir Robert Peel purchased them at some period before 1844, when they are described by Mrs Jameson as in his collection. Some of them will be known to visitors to the National Gallery, where latterly they had been on exhibition in the small room XXIII. They have now been exhibited in the Gallery of the Department of Prints and Drawings together with a selection from the rich collection of drawings by Rubens and Van Dyck already in the British Museum (catalogued in Vol. II of the Catalogue of the Dutch and Flemish Drawings).

The drawings are described in the National Gallery Catalogue of Pictures, and it is under the numbers of that Catalogue that they are referred to in the following notes.

853 a, b, c, d. *The Fall of the Damned.* Four drawings of groups in the picture at Munich (R. 93).[1] All four bear the mark of Prosper Henry Lankrink. Two were exhibited in the Lawrence Gallery Nos. 50 and 51. It is there stated that they came from the collections of Sir James Thornhill[2] and Benjamin West as well as from that of Lankrink. All four were sold in West's Sale on 1 July 1820, lots 77–80, for the sum of 160 guineas and presumably then acquired by Lawrence. They are reproduced and described by Rooses, Vol. V, Nos. 1412–15 (853 a = R. pl. 401; 853 b = R.

[1] The measurements are as follows: 853 a, $27\frac{5}{8} \times 19$ in. (70 × 48 cm.); 853 b, $29\frac{1}{2} \times 18\frac{7}{8}$ in. (74·8 × 47·6 cm.); 853 c, $29\frac{1}{2} \times 18\frac{7}{8}$ in. (75 × 47·8 cm.); 853 d, $28\frac{3}{8} \times 18\frac{3}{8}$ in. (72 × 47·6 cm.).

[2] Jon. Richardson, *An Account of Some of the Statues* . . . London, 1722, p. 351. 'The Fall of the Angels (of which my Father has the first Thoughts, and Sir *James Thornhill*, the Finish'd Drawings in several Large Pictures, as they may almost be call'd).'

pl. 403; 853 c = R. pl. 400; 853 d = R. pl. 402), with the remark 'La facture de ces quatre dessins est assez monotone'. He seems however to regard them as original studies for the picture, a view apparently not shared by Glück and Haberditzl, who do not include them in their corpus of Rubens drawings. A fifth drawing already in the Museum (Catalogue of Dutch and Flemish Drawings, Vol. II, p. 6: Rooses No. 1416) belongs to the series and can be treated at the same time, although as Rooses points out its quality is definitely superior.

Between them the five drawings cover all the main groups of the damned who are falling through the air; but not the animals and figures in the foreground,[1] the group of St Michael and the Angels in the top left corner, or the smaller figures in the left margin.

What was the purpose of these five drawings? What stage in the composition of the picture do they represent? How much of them is by Rubens himself? The occasion of their re-assembly and the opportunity of a closer examination than was possible to Rooses makes it worth while re-examining the question.

In technique they fall into two groups, the drawings executed in black and red chalk alone and those in the same technique, which have been heightened with oil colour and brush and bistre. It is the former which have that flat and monotonous appearance of which Rooses complains; the heightening in oil colour has the effect of bringing the others and particularly the British Museum drawing into vivid life. Rubens's habit of touching up not only his own but other people's drawings with oil colour is well known, and I think that this part of the two National Gallery drawings as well of the B.M. drawing may be by Rubens himself.

In the British Museum is another drawing for the Munich picture of a different character and undoubtedly by the artist himself (H.3). It is a group of four figures which occur in the National Gallery drawing (853 d). It is of exactly the same size, and a com-

[1] This portion of the picture is an addition by a different hand according to F. Roh, *Münchener Jahrbuch* X (1916–18), pp. 189 ff. That it is an addition the composition of the panel on which the picture is painted certifies, but that it is by a different hand seems less certain.

parison between it and the corresponding passage in the larger drawing shows conclusively the difference in handling. The National Gallery drawing can clearly be nothing but a very faithful and carefully executed copy either from the picture itself or from a cartoon.

What was the purpose of these drawings? All five are of approximately the same size and shape, and the figures in each are selected and arranged so as to form a detached compositional whole. This involved a certain amount of rearrangement and filling in to avoid blank spaces on the one hand and the repetition of overlapping groups on the other. The British Museum drawing for example consists of two groups of figures which appear in the picture side by side; in the drawing they have been superimposed and connected by other figures which are not found in the picture so as to conform to the upright oblong format of the others. In one of the National Gallery drawings (853 b) a large triangular space left in the bottom right-hand corner has been filled by the monster taken from another part of the picture.

The conclusion seems to me irresistible that the five drawings are not studies preceding the picture but an arrangement of the principal groups in it made in Rubens's atelier for a purpose which must remain obscure. It may have been intended to reproduce the picture in five separate engravings and the drawings may have been prepared for this purpose, but no such engravings were carried out. The only ones existing are those of the whole picture by Richard van Orley and of one portion by Pieter Soutman, 1642. The latter does not correspond with any of the five drawings.

853 e. *The Beheading of St. Paul.* Rooses, Vol. V, p. 165 (with reproduction). Not in Glück and Haberditzl. From the collection of the Duc de Tallard (Sale, Paris, 1756, No. 406),[1] Lord Hampden[2] and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 83). 28 × 20½ inches (71 × 51·5 cm.).

[1] According to Rooses: this entry in the sale catalogue might refer to the copy in the Louvre mentioned by Rooses.

[2] According to the Lawrence Gallery catalogue: not in the catalogue of Lord Hampden's Sale, 27 June 1827.

The drawing, which is largely in colours, in oil covering a drawing in black chalk, corresponds with a picture formerly in the Convent of Rouge Cloître near Brussels, which perished in 1696. Its composition is known from a sketch in oils formerly in the Holford collection (K. der K. 389). Rooses regards the National Gallery drawing as one made for the engraver and not by Rubens; Glück and Haberditzl also pass it over. Its character and technique—it is a regular patchwork of pieces of paper stuck together representing alterations and *pentimenti*—point to its being an original and preliminary design, not a drawing from the picture for the engraver: the style and masterly assurance of the handling point to Rubens himself as the draughtsman.

853 f. *The Descent of the Holy Spirit.* Rooses, Vol. V, p. 159. Not in Glück and Haberditzl. From the collection of Crozat (Sale, 1741, No. 835),[1] and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 88). A drawing in black chalk and wash heightened with oil colour, the outlines indented for transfer, measuring $28\frac{1}{2} \times 16\frac{5}{8}$ inches ($59 \times 42$ cm.). This is the drawing made from the picture at Munich (Rooses 353, K. der K. 182) corresponding with the engraving by Paul Pontius and probably, as suggested by Rooses, by the engraver, though the heightening in oil may be the work of Rubens himself.

853 g. *Calvary* (*Le Coup de Lance*). Mentioned by Rooses, Vol. II, p. 98. Not in Glück and Haberditzl. From the collection of Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 89). Black chalk, brown wash, and white oil paint, the outlines indented for transfer, $23\frac{3}{4} \times 17$ inches ($60{\cdot}3 \times 43{\cdot}2$ cm.), made from the picture in the Antwerp Gallery (Rooses, No. 296) for the engraving by Boethius à Bolswert. Though somewhat superior in quality it is of exactly the same type and character as the last, 853 f. The remarks on that drawing are equally applicable to this.

853 h. *Portrait of a Boy about four years old.* Not in Rooses: Glück and Haberditzl, No. 229. From the collections of Theodor Versteegh (according to the Lawrence Gallery Catalogue) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 45). Black chalk,

[1] According to Rooses.

washed with brown and heightened with white, $12\frac{1}{8} \times 7\frac{9}{16}$ inches (30·9 × 19·3 cm.). This charming study has always been described as the portrait by Rubens of his son Frans, who was born in 1633; Glück and Haberditzl, who consider the child to be about four years old, date the drawing in consequence 1637. It has, however, on the back an inscription in black chalk probably of the seventeenth century, hitherto unobserved, *Prins Willem de tweede Van* . . . (obviously William II, Prince of Orange, b. 27 May 1625, d. 12 November 1650). Comparison with a youthful portrait of that prince[1] makes it as probable that the latter identification is correct. If so one of the main reasons for its attribution to Rubens would be absent. Rubens is not known to have portrayed the young Prince of Orange while Van Dyck certainly did. He was in the Hague in 1628 when he painted portraits of the boy's father and mother and again in January 1632.[2]

From the Privy Seal Warrants it appears that in August of the latter year he was paid for divers pictures made and presented to the King, including The Prince of Orange, The Princess and their son, at half-length, all of which he had brought over with him.[3] The boy in the drawing undoubtedly resembles the young Prince of Orange, but so also does he resemble Frans Rubens. How far back beyond Lawrence the attribution of the drawing to Rubens goes I do not know, or whether this has any particular authority to set against the inscription on the verso. The style of the drawing seems to me nearer to Rubens than to Van Dyck.

853 i. *Portrait of a Lady.* Rooses, Vol. V, p. 261. From the collections of the Duc de Tallard (Sale 756, No. 315; according to Rooses), Lady Bentinck (according to the Lawrence Gallery Cat.), T. Dimsdale and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 45). Not in Rooses or Glück and Haberditzl. Red and black chalk, the hair reinforced with the brush and brown, $18\frac{1}{8} \times$

[1] The whole length in the Stift Mosigkau at Dessau, engraved in mezzotint by Franz Michelis: another version at Petworth (Cat. No. 313).

[2] Constantin Huygens's Autobiography, quoted by J. A. Worp, *Oud-Holland*, IX (1891), p. 129 note.

[3] Lionel Cust, *Vandyck* (The Artist's Library), 1913, II, p. 17. Both this and the previous reference I owe to Dr Burchard.

$7\frac{5}{8}$ inches (25·7 × 19·3 cm.). The drawing corresponds with a picture at Windsor (K. der K. 337) which is generally, though very doubtfully, identified as a portrait of Helen Fourment. The present drawing is too weak to be anything but a copy either from the picture or from a study for it, though Rooses regards it as an original drawing.

853 j. *Portrait of a Lady.* Mentioned by Rooses, Vol. V, p. 282. Glück and Haberditzl 230. Vasari Society, 2nd series, X, 12. From the collections of Theodor Versteegh (according to the Lawrence Gallery Cat.) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 41). Black chalk, heightened with white and red chalk and washed with brown, $9\frac{7}{16} \times 7\frac{15}{16}$ inches (24 × 20·2 cm.). The identity of the lady is not known though it has on the back an old inscription *Haec est uxor Petri P. Rubens à Petro, marito suo, delineata, antwerpiae.* There is a weaker version of the drawing in the collection of the late Baron Edmond de Rothschild in Paris (Glück and Haberditzl, 231). Glück and Haberditzl regard both drawings as Rubens's own work and date them both about 1636–8. There is yet another version in the Paul J. Sachs Collection in the Fogg Art Museum, no doubt the drawing sold in the M. H. Dreux sale, Paris, 27 May 1902, lot 55.[1]

853 k and m. *The design for a base to Michelangelo's Last Judgement.* Not in Rooses or Glück and Haberditzl. From the collection of Sir Thomas Lawrence (exhib. Lawrence Gallery, Nos. 68 and 69). Pen and brown ink and brown wash with additions in black chalk, brush and Indian ink and white oil colour, $14\frac{1}{2} \times 25\frac{1}{4}$ inches (36·5 × 64 cm.). This drawing, separated into two portions since at least the time of Lawrence, is actually one and has now been mounted as such. It reproduces a picture or drawing by Perino del Vaga, made, according to H. Voss (*Malerei der Spätrenaissance*, Vol. I, p. 74), as the design for a tapestry intended as a base for Michelangelo's Last Judgement. A drawing in the Uffizi, illustrated by Hermann Voss and also photographed by Alinari (under the name of Salviati), is almost identical with the present drawing except that it does not include the captives on the ex-

[1] Communication from Dr Ludwig Burchard.

treme left or the satyr on the right. This drawing shows two quite different styles: substantially it is a careful outline drawing in pen and light brown ink, with a minimum of shading. This original drawing has been extensively touched up with the brush and Indian ink and brown, and heightened with white and a little yellow oil colour. Not only are the original lines of the drawing emphasized but it has been altered and added to: two captives on a strip of paper stuck on on the left are drawn in black chalk or charcoal and have no substratum of pen and ink: goat's legs have been added to the supporters on either side of the shield: originally each terminated in a single bracket-like support. These additions are clearly the work of Rubens. Is the original drawing also his? This seems to me unlikely, though the character of the pen drawing is not entirely dissimilar to his. If by him it must have been drawn early in his career and added to at a much later date. The additions betray an ignorance of, or at any rate a disregard for, the original composition unlikely soon after the artist had so painstakingly copied the original. But the very meticulousness of the pen and ink rendering is against the authorship of Rubens. The numerous existing renderings of other compositions by him are brilliant impressions, not faithful and elaborate copies. I do not think that this is the original drawing by Perino del Vaga: it is more likely a somewhat later copy, possibly even by a countryman of Rubens, some one of the type of Martin de Vos. It was already, it appears, damaged when it came into Rubens's hands; the elbow and knee of the winged figure on the left were missing and are supplied on the added strip. The right wing of the figure and the captives are inventions of Rubens. He disregarded the indications of the head of a *putto* which is visible under the Victory's right elbow and which represented the beginning of a decorative frieze. I am informed by Dr L. Burchard that a replica of the National Gallery drawing, in his opinion of the workshop of Perino del Vaga, also retouched by Rubens was, in 1931, in the possession of Messrs Colnaghi. A small photograph of this drawing shows that it corresponds almost line for line with the National Gallery drawing, so closely indeed, that one must be a copy from the other.

The quality of the Colnaghi example appears from the photograph to be slightly inferior to that of the other. The Lawrence Gallery Catalogue states that the design was executed in fresco on the front of a house in Antwerp, a statement of which I can find no confirmation.

853 l. *Title-page to Augustinus Torniellus, 'Annales Sacri'.* Antwerp 1620.[1] Not in Rooses or Glück and Haberditzl. Pen and brown ink and brown wash over red chalk, outlines indented for transfer, $12\frac{3}{4} \times 8\frac{3}{8}$ inches (32·4 × 21·2 cm.). From the collection of Sir Thomas Lawrence. Over the central panel, in which the title of the book appears in the engraving, a drawing by Abraham Diepenbeck has been pasted. It represents two sainted monks kneeling before a miraculous wafer(?), and has nothing to do with the title-page. Rubens was paid 20 florins by Balthasar Moretus for this drawing; it was engraved by Theodor Galle (see p. 124 of Vol. V of Rooses, who did not apparently know the National Gallery drawing, though he records the existence of a drawing for this title-page which was sold in the Tersnitten Sale, Amsterdam, 1754, No. 440 and is presumably the same). The drawing is an uninteresting one but there is no reason to doubt its being by Rubens.

853 n. *Sketch for the title-page of 'Obsidio Bredana Armis Philippi IIII, Auspiciis Isabellae ductu Ambr. Spinolae perfecta'.* Scribebat Hermannus Hugo Societatis Jesu, Antwerp, Plantin, 1626. Rooses, Vol. V, p. 85, Glück and Haberditzl, 166. Pen and brown ink and brown and grey wash, heightened with white oil paint, $12\frac{3}{16} \times 7\frac{3}{4}$ inches (30·9 × 19·6 cm.). From the collections of P. J. Mariette (Sale 1775, lot 1026, according to Rooses), Paignon-Dijonval (Catalogue by Bénard père, 1810, No. 1341) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 63). Rubens was paid twenty florins for the drawing by Balthasar Moretus; it was engraved by Cornelis Galle. There is another drawing in the Museum of Dijon in reverse to the present one (this is in the same direction as the engraving), which Glück and Haberditzl regard as the drawing made by the engraver from the present sketch by Rubens himself.

[1] Identified by Dr Ludwig Burchard.

853 o. *A Lioness.* (Pl. IV), Rooses, Vol. V, p. 228; Glück and Haberditzl 99. Black chalk washed with grey and heightened with white oil paint, the background partly coloured with yellow chalk, $15\frac{5}{8} \times 9\frac{1}{4}$ inches (39·6 × 23·6 cm.). From the collections of J. Barnard (inscription and No. 404 on back), Troward (according to the Lawrence Gallery Catalogue; I can find no reference to a collector of this name and suspect it to be a misprint for Barnard, whose name is not mentioned), Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 54).

This magnificent drawing is, as stated by Barnard on the back, the study for a lioness in Daniel in the Lion's Den, formerly in the Hamilton Collection (sold at Christie's, 6–7 November 1919, lot 57). A study for a couchant lion in the same picture was already in the British Museum (Cat. No. 117). It has the same curious but effective tint of yellow chalk in the background.

877 a. *Sir Anthony Van Dyck, The Crucifixion.* From the Collections of Brunet, Paris (according to the Lawrence Gallery Catalogue) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 47). Finished drawing in brown wash over black chalk, heightened with white, squared in black chalk and the outlines indented for transfer, $23\frac{3}{4} \times 17$ inches (60·3 × 43·2 cm.). As mentioned in the Lawrence Gallery Catalogue this drawing corresponds almost exactly in reverse with the engraving by Schelte à Bolswert. It is precisely the same size and agrees with the engraving where this differs from the picture in St Michel, Ghent (K. der K. 247). It was a drawing made subsequent to the completion of the picture for the engraving and is more probably the work of Bolswert than of Van Dyck, but it is a fine example of its type, though it has not been touched into life as have the corresponding engravers' drawings after Rubens.

A. E. Popham.

## 7. A SHEET OF STUDIES FOR FRITH'S DERBY DAY.

FRITH'S Autobiography (1887) contains a most interesting record of the painting of the picture, now in the National Gallery, which caused such a furore at the Academy of 1858. Only once before in the history of the Academy, according to Frith, had a

IV. LIONESS, BY RUBENS

V. STUDIES BY HERRING FOR FRITH'S 'DERBY DAY'

picture to be similarly protected from too pressing and eager spectators, i.e. in 1822, when Wilkie's 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo' was exhibited. 'Derby Day' was first granted a policeman, and finally, on the representations of the owner, a special railing.

Frith began his studies for the picture in 1856, making two oil sketches on canvas, one of which is in the Bethnal Green Museum. For the painting of the Academy picture, begun in January 1857, he tells amusing tales of his many models. 'My determination to keep the horses as much in the background of my Derby Day as possible', Frith continues, 'did not arise from my not being able to paint them properly, so much as from my desire that the human being should be paramount. Still it was impossible to avoid the steeds and their riders altogether. There I found my friend Tattersall of great service. He procured an excellent type of the jockey class—a delightful little fellow, who rode a wooden horse in my studio with all the ease of rein and whip that would have distinguished a winner of the Derby.' And later he adds: 'I am indebted to Herring, one of the best painters of the racehorse I have ever known, for great assistance in the very small share the high-mettled racer has in my work.'

And now Herring's own drawing for the high-mettled racer and his jockey and the head of the horse behind has come to light, a drawing which is followed closely in the picture (Pl. V). It is partially finished in water-colour in Herring's most skilful manner, and drawn to fit in above the heads of Frith's crowd. At the other end of the same sheet, upside down, is a slight sketch by Sir Edwin Landseer, showing the anatomical construction of a horse. Frith was on most friendly terms with Landseer, and this minute's sketch was no doubt thought too slight to record in his reminiscences.

The Museum is indebted to Sir Philip Sassoon, Bart., for the presentation of this most interesting record of incidents in the making of a famous picture. A. M. Hind.

## 8. NETHERLANDISH LANDSCAPE DRAWINGS.

MR ALFRED JOWETT has presented to the Department of Prints and Drawings through the National Art-Collections Fund

four landscape drawings by Netherlandish artists. They formed part of an interesting series of some 250 landscapes, mostly by Dutch and Flemish artists of the later sixteenth and earlier seventeenth centuries, which were pasted in an album. This was found in the library of Lord Treowen at Llanover House and was recently acquired by Mr Jowett.

Three of the four drawings which he has so kindly presented are by artists of some interest not hitherto represented in the collection at all. A Venetian composition, with a gondola passing under a bridge, is by Lodowyck Toeput called Pozzoserrato (Pozzoserrato is a translation of Toeput, literally 'closed well'), an artist from Malines, who worked at Venice and Treviso from about 1580 to after 1604.[1] The album contained a number of other drawings, clearly by the same hand, one of which had on the back the contemporary inscription 'Lodovico da Treviso'. But the style of the pen work, with its short and rather shaky strokes, and the washes of colour are exactly in the style of other drawings authenticated as Toeput's, like the landscapes in the Louvre and the Hermitage published in Old Master Drawings.[2] Toeput was a landscape painter much admired in Italy during his life and throughout the seventeenth century, but his name was almost forgotten and his canvases are apt to figure in galleries under the names of Paolo Veronese or Bassano.

Cornelis Liefrinck the younger (born about 1581, d. after 1648) is an obscure member of a family of engravers and woodcutters of Antwerp and Leyden, by whom some topographical etchings are known. The dainty little drawing of a fantastic castle which is signed *Corñ Liefrinck f a°* 1638 is the only drawing by him recorded. It is in the style of the later sixteenth-century Flemish draughtsmen and shows no traces of the new landscape style in Holland.

A view of a small Italian port with a coasting vessel hoisting sail is probably by a Dutch artist, Abraham Casembrot, who worked in Messina during the first half of the seventeenth century. There are some etchings by him in the Department and it is on the strength of the resemblance in style to those that the rather tentative attribution

[1] An account of this artist by R. A. Peltzer in *Münchener Jahrbuch*, N.F., I (1924), pp. 143 ff.: X (1933), p. 270.

[2] VI (1931), Pl. 39: IX (1934), Pl. 38–40.

VI. DRAWING BY COROT, FROM THE HESELTINE COLLECTION

VII. DRAWING BY CÉZANNE

of this attractive view has been made. No drawings by the artist are apparently recorded. It is inscribed *St Severo Porte del Papa* but I can find no harbour so called in the Papal Dominions or elsewhere in Italy.

The fourth landscape is a charming example of Gillis van Coninxloo (b. 1544, d. 1607). There was already one drawing attributed to this artist in the Department (catalogued in Vol. V of the Catalogue of Dutch and Flemish Drawings), of which the authenticity is confirmed by the present example, but it is an unattractive landscape. The one presented by Mr Jowett is very much more delicate and sensitive. It was one of a series of landscape drawings in the album, all obviously by the same hand, on one of which appeared the name *coninxloo* in a contemporary hand, possibly that of the artist himself.

A. E. Popham.

## 9. DRAWINGS BY COROT AND CÉZANNE.

THE Museum collection is greatly enriched by two recent gifts of nineteenth-century French drawings from the National Art-Collections Fund. The portrait study of a seated woman by J. B. C. Corot, from the Heseltine Collection (Pl. VI), is a superb example of his draughtsmanship. There is nothing comparable in character or quality by Corot in the Museum series. The only figure study is a slight sketch of a woman in Florence annotated by the artist as *ravissante et complaisante pour une minute*. The woman recorded with so sure a pencil in the present drawing could hardly be so described: she is entirely composed and at the command of the artist. 'Flore, Rue de l'hôtel de Ville 110', as she is described by the artist, might be any serving woman in Paris, but she must be as true to life as she is to type. To judge from the comparatively small number of figure studies and paintings of similar genre reproduced by Alfred Robaut in his monumental *Œuvre de Corot* (1905) it would appear probable that the drawing was done about 1845–50. In the *Burlington Magazine* of February 1918, in a Review of Drawings exhibited at the Burlington Fine Arts Club, the late Professor Roger Fry spoke in high appreciation of the study, finding 'the essentials of good drawing more completely realized here than in almost any other drawing

in the exhibition', and adding, 'and yet how little of a professional draughtsman Corot was'.

If Corot was little of a professional draughtsman, Cézanne was even less. He has attained a renown somewhat out of relation to his powers as an artist. He was never a great craftsman like Manet or Degas, and many of the characteristics of his art, which have been magnified by recent critics into virtues, are in reality his weaknesses. On the other hand he was a true colourist, and on this score, apart from his great influence on painters of the past thirty years, he will always hold a special place in the development of modern art. The present drawing (Pl. VII) is as good an example of his work in pencil as could be found, and has particular interest for the Museum as a study for a picture in England, 'L'Amour aux Fruits' (or 'L'Amour en Plâtre') in Mr Samuel Courtauld's Collection. A. M. Hind.

[The Corot drawing was reproduced in Roger Fry's article referred to; the Cézanne in Joachim Gasquet, *Cézanne*, Paris, 1921, at p. 117].

## 10. MISCELLANEOUS DRAWINGS FROM THE HESELTINE SALE.

MR J. P. HESELTINE, member of the Stock Exchange and Trustee of the National Gallery, who died in his eighty-sixth year in 1929, will be held in affectionate remembrance by many amateurs and Museum officials. Though he sold many of the finest of his drawings, including his wonderful series of Rembrandt, as far back as 1912, he always retained a large remnant of his Collection, and was a constant student of paintings, drawings, and prints until a very short time before his death. In giving the Print Room in 1924 certain of his volumes of reproductions he inserted in each of the books a reference to his Print Room Ticket, No. XXXIV of October 1864. Few visitors to the Print Room could have shown so extended a record.

It might have been hoped that a greater part of the Collection would have been acquired for the National Museums. But in putting the first portion of his Collection on the market Mr Heseltine paid a tribute to the Print Room in presenting to the Museum six very fine

VIII. DRAWING BY CONSTABLE, FROM THE HESELTINE COLLECTION

IX. THE ROTUNDA, RANELAGH, ATTRIBUTED TO GRAVELOT

drawings, including two splendid sheets of Andrea del Sarto, and a nude study by Rubens.

For acquisitions in the recent sale the Museum is largely indebted to outside help, above all to the National Art-Collections Fund for the gift of the Corot already described.

Then Mr Alfred Jowett generously presented a splendid example of Constable's landscape drawing in black chalk (Lot 297, here Pl. VIII). In its rhythm and large handling it carries on the tradition of Gainsborough. It is full of light, and the subtly graded half-tones are largely achieved by the use of the stump.

In another acquisition, the *View of Old London Bridge* in 1825 by William Henry Hunt (Lot 419), the Museum was helped by a contribution from Mr C. W. Dyson Perrins. It is drawn in pen and ink and tinted in water-colour, and of interest in relation to another version in the Department entirely in water-colour. The present drawing is taken from a point somewhat farther back than the water-colour, and with other variations shows more of the wharf in the foreground.

Two other drawings of great interest illustrating London topography were also acquired, i.e. Wenceslaus Hollar, *View of Westminster Abbey* (Lot 317), and a *View of the Interior of the Rotunda, Ranelagh*, attributed to H. F. Gravelot (Lot 243).

The Hollar (Pl. X *a*), which is inscribed in the artist's hand *Westminster by London* corresponds with part of the etched *Prospect of London and Westminster taken from Lambeth* (Parthey 1013, Hind 18), and is no doubt one of the rare records of similar studies of detail which Hollar must have used for his larger etched views of London. A group of buildings seen in the left distance is not repeated in the etching, while the tower of St Margaret's which appears in the etching is not shown in the drawing. The drawing may be a fragment of a larger sheet, cut and framed within a border line and made up on the left foreground with the corner of a building possibly intended for part of Lambeth Palace, though this does not correspond perfectly with the view-point. It was reproduced in facsimile in the Vasari Society, Second Series, V, 15.

The 'Gravelot' (Pl. IX), a careful drawing in pen and brown wash,

should be compared with the painting by Canaletto, dated 1754, in the National Gallery. The Canaletto is taken from the other side with the band-stand on the right. Another view, taken from the same point as the present drawing, was made by Bowles for the sixth edition of Stow's *Survey of London*, 1754, which also shows the brazier alight in the central pavilion. The attribution to Gravelot is possible, though by no means convincing. The costume would suggest a somewhat later date than the Canaletto and Bowles, but hardly later than 1760. Gravelot was in England from 1732 to 1745, but is supposed to have made some later visit, leaving finally in 1754. Whether by Gravelot or not, it is evidently the work of a French hand.

A. M. Hind.

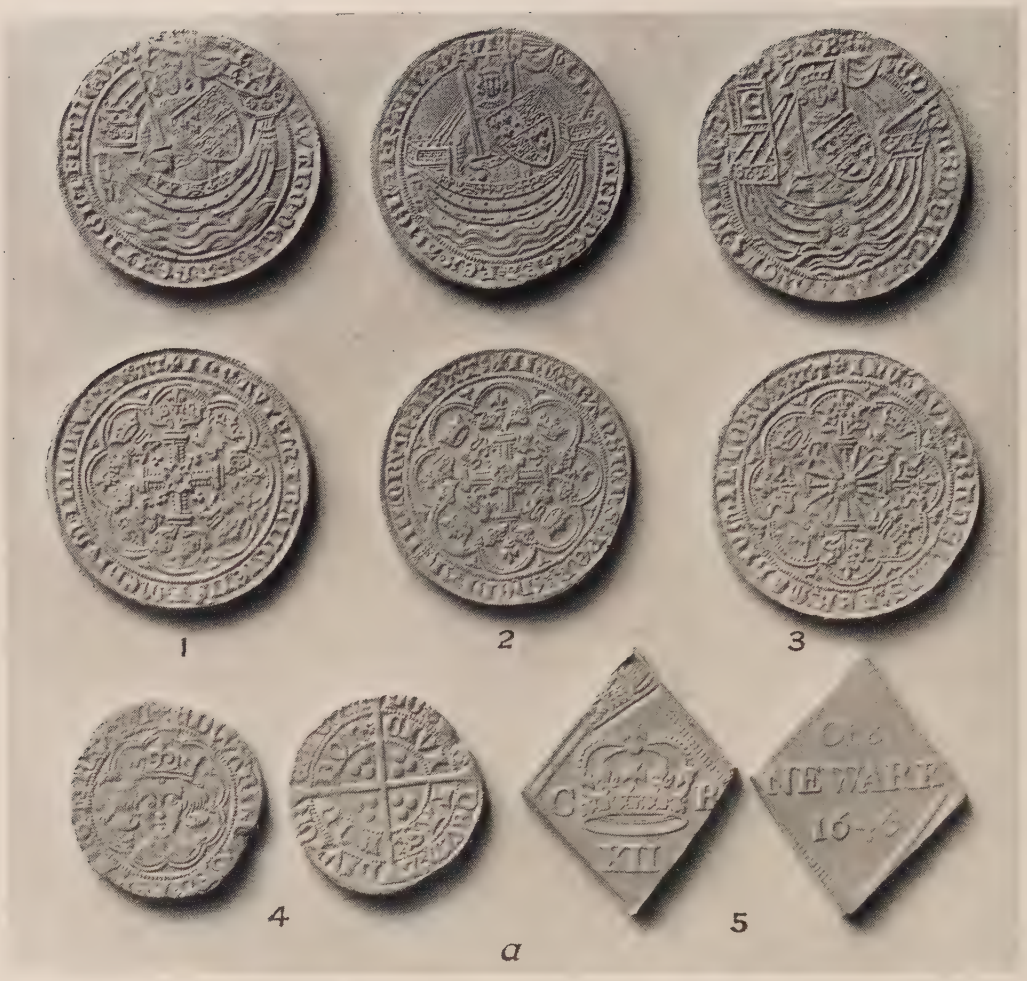
## 11. A UNIQUE ITALIAN MEDAL

THE Department of Coins and Medals has received from the Director and Principal Librarian an important addition to the series of Italian Masters (Pl. X *b*), a unique specimen of the work of the Italian medallist Giulio della Torre. This is the reverse of a medal bearing a figure of Fortitude: a nude female figure seen from behind wearing a helmet and carrying a column in her right hand over her right shoulder. Below is the artist's signature IV.T.OP. This attractive specimen of this artist's work (no. 577 in the *Corpus of Italian Medals*) was formerly in the J. P. Heseltine Collection recently dispersed. It was exhibited in the Burlington Fine Arts Club's Exhibition of Italian Art in 1912 (Cat. Pl. LX. 24).

## 12. ENGLISH COINS FROM THE LAWRENCE COLLECTION.

THE Department of Coins has acquired a further selection of rare medieval English coins from the Collection of Mr L. A. Lawrence. Among them are six nobles (Pl. XI *a* 1, 2) and five half-nobles of Edward III, all pieces of great rarity and chronological importance, five rose-nobles of Edward IV (Pl. XI *a*, 3), and three groats (Pl. XI *a*, 4) of the same king, all of which fill notable gaps in the Museum series. Besides two half-groats of Richard III, the silver coins selected included a series of 66 pennies of the 'Tealby' type of Henry II in which Mr Lawrence has long

X. *a.* HOLLAR. DRAWING OF WESTMINSTER ABBEY
*b.* GIULIO DELLA TORRE. FORTITUDO



XI. *a.* ENGLISH COINS FROM THE LAWRENCE COLLECTION
*b.* ARAB-SASSANIAN COINS

specialized. This includes a number of unique coins of historical importance like the Newark penny, the only coin known of this mint. In conclusion we may mention (Pl. XI *a*, 5) the Newark shilling of Charles I struck during the Civil War out of the royal plate; this specimen is remarkable in retaining a portion of the royal arms which was stamped on the piece of plate from which it was cut.

## 13. ARAB-SASSANIAN COINS.

THROUGH the generosity of Dr C. Davies Sherborn the Department of Coins and Medals has added to its collection of the earliest Muhammadan coins, those issued by the Arab governors in Persia, a number of new types and varieties. Among the more important pieces are a unique dirham of a new Arab governor of Bishāpūr, Muḳātil ibn Misma', minted in A.H. 71 (= A.D. 690), several varieties of the coinage of 'Ubaidallah ibn Ziyād (Pl. XI *b*, 1), and an example of the unusual type of dirham introduced by the celebrated viceroy of the Umaiyad Caliphs, Ḥajjāj ibn Yūsuf (Pl. XI *b*, 2), an interesting relic of the financial reforms of that great statesman.

In addition the gift includes a rare coin of the Sassanian monarch Khusrau II (A.D. 590–628), (Pl. XI *b*, 3), on the reverse of which appears the representation of a solar deity; on the right of the reverse is a Pehlevi invocation for the welfare of the land of Iran; and on the left is the date, which is a year earlier than the specimen in the Vienna Cabinet. The flaming nimbus over the head of the divinity is of a peculiar interest because of its bearing on the evolution of the type of halo so frequently represented in Islamic art. J. WALKER.

## 14. A MAYA POTTERY BEAKER FROM EL SALVADOR.

AMONG the most interesting purchases recently made for the Department of Oriental Antiquities and of Ethnography is a cylindrical pottery beaker illustrated on Pl. XII.

This beaker presents a typical example of early Maya ceramic ware, well-fired, and ornamented with painted decoration in slip. The design, which is repeated round the beaker, shows a human figure in ceremonial costume, apparently making an offering of an object held in the outstretched hand. This curious object recalls a similar

detail represented in the hand of a figure on the vase from Nebaj, in the Vera Paz region of northern Guatemala, illustrated in Vol. 5, Art. 83 of the *Museum Quarterly*; and, although in the present instance the vase comes from an area far to the south, in the Republic of El Salvador, it may be unhesitatingly attributed to the outlying branch of Maya folk inhabiting that region.

The exact nature of the offering is obscure. In the case of the Nebaj vase it has been interpreted by Seler as a section of a strombus shell; but on other grounds the object might be regarded as a pouch containing incense (copal).

The decoration of the vase is painted upon the light background in rust-red and deep yellow with a black outline; a marked feature of the design is the skilful adaptation of a feather *motif*—in this case, based upon the sweeping plumes of the quetzal—to decorative purposes.

Both in technique and design the new acquisition is an unusually fine example of the skill attained by the early Maya potters.

T. A. Joyce.

## 15. TWO STONE 'CHURINGA' FROM CENTRAL AUSTRALIA.

TWO stone 'churinga' (sacred stone slabs) have recently been acquired by purchase from the Kyancutta Museum. They are interesting, not only on account of the detailed explanation of the symbols engraved on them, but also on account of the exceptional size of one specimen (Pl. XIII, figs. *a* and *b*).

'Churinga' are sacred stones which are kept hidden in some secret spot and may only be seen by initiated members of the tribe. Each person has his 'churinga', which is believed to be closely associated with his spirit.

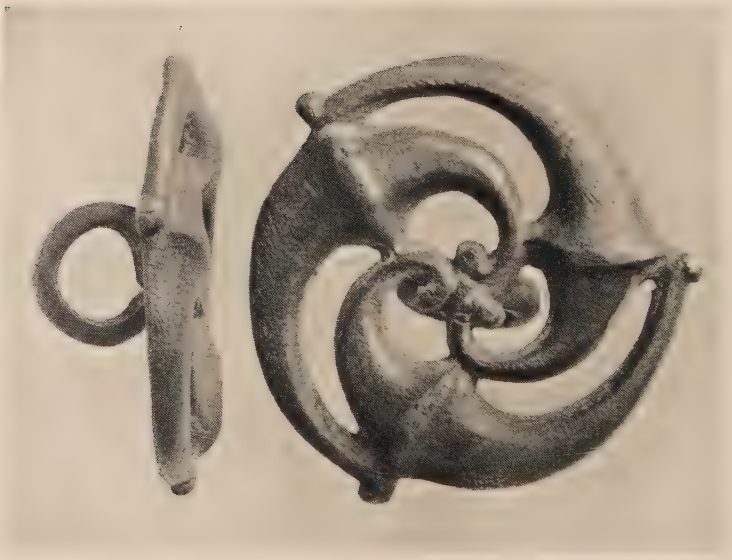
The larger specimen (Fig. *a*, 1 foot $4\frac{3}{4}$ inches in length) is from the NGALIA tribe and represents the TONANGA or grasshopper totem. The story indicated by the symbols is as follows:

At a place called Ngapatjimbi (symbol No. 1) there were a number of grasshoppers. They came out of the ground and flew up, and coming down they went into the ground again. In the meantime

XII. MAYA POTTERY BEAKER FROM EL SALVADOR

*a*

*b*



*c*

XIII. *a*, *b*. TWO 'CHURINGA' FROM CENTRAL AUSTRALIA
*c*. CELTIC BRONZE FROM SUFFOLK

they multiplied, and after the next rain came out at the places indicated by the smaller spirals. They went up and came down as men. The men went to Wantangara (symbol No. 2), and going into the cave (symbol No. 3 (?)) turned into churinga.

The parallel straight lines show the roads the grasshoppers made by breaking down leaves, &c., and the double track-marks represent the tracks of the grasshoppers.

The reverse side of the slab has similar engravings, representing the same story. It is coloured all over with red ochre. The places mentioned are about 50 miles north of the McDonnell Ranges, Central Australia.

The smaller specimen (Fig. *b*) is from the LORITJA tribe, and represents the MALALBERA or Wild Cat totem. It comes from NGURA NGANKIRINA URBALANA (near Wilunar Place, south of Merinee), which is represented by the central symbol of concentric ovals. The two semi-ovals at either side of it represent the Cat Man himself at his place. The remaining symbols, in the form of smaller groups of straight and wavy lines, indicate the scratchings of the Cat Man on both sides of Kulbitara Creek in his attempt to make a cave.

The story is as follows:

A large number of Wild Cat Men came from the South. While walking one man's leg grew sore, consequently he had to remain behind; later he followed the tracks of the other men for some distance. Seeing a Creek bed (Kulbitara Creek) which appealed to him he decided to stay there. All the others went on North. While here in this creek he made short excursions in all directions to get lizards to eat. He never went far because he was lame. Eventually he grew tired, went into the cave, and turned into a churinga.

The reverse of the slab has similar engravings representing the same story. It was originally covered with red ochre, traces of which remain in the engraved portions. H. J. BRAUNHOLTZ.

## 16. A CELTIC BRONZE FROM SUFFOLK.

THE provenance given for the openwork disc here illustrated (Pl. XIII *c*) is Icklingham, a village near Mildenhall in north-west Suffolk which is famous for its Stone Age relics but has also

yielded much of the Roman and Anglo-Saxon periods. It is a heavy casting 2·2 inches in diameter, and has a stout ring attached to the centre of the back, suggesting attachment to a horse's bridle. The trumpet-pattern is of the triskele form usual on Early British bronzes, and the design is more virile and barbarous than most of the Continental specimens. These are frequent on the middle Rhine as well as in Bavaria and Switzerland, and show the influence of the Empire on Celtic art about the second century of our era. Many are illustrated in *Alterthümer unserer heidnischen Vorzeit*, Vol. I, x, 6; Vol. II, vii, 5; Vol. III, vii, 5, and there was no doubt a connexion with Britain, as the style of La Tène can in all cases be traced back to classical sources of the fifth century B.C., and the Celts were proverbially migratory. The size is exceptional for Britain, but a simplified form has been found in Berkshire with two rings attached to the back-loop. This forms part of the Museum series, and is included with others in E. T. Leeds's *Celtic Ornament*, p. 54, fig. 21 *c*; further, the occurrence of the type in the Stanwick hoard suggests a horse-trapping (*Early Iron Age Guide*, 1925, fig. 156), but the Icklingham disc is bolder and probably earlier than the more delicate and formal Yorkshire bronzes, and may therefore precede the Roman conquest. Perhaps the closest parallels are two figured by Riegl, *Die spätrömische Kunst-Industrie*, Vol. I, p. 140, Pl. XIV; fig. 1 has the same pattern on a smaller scale, but fig. 2 is about the same size (2·1 by 2·4 inches) with two trumpets of the same plump character as the three on the Icklingham piece. These and others were apparently found in Rumania on the other side of Europe, and Riegl on artistic grounds suggests a date before Augustus. R. A. Smith.

## 17. EARLY PRINTED BOOKS.

THE munificence of Sir Charles Scott Sherrington, O.M., has recently enriched the Department of Printed Books with a remarkable series of gifts, comprising no fewer than 30 incunabula, 15 books of the sixteenth century, and two of the seventeenth century —a donation more extensive and valuable than any received for a long time past. Perhaps the most welcome part of it is that consisting of seven legal incunabula, which go to strengthen the collection of early

typography at one of its weaker points. Three of them are texts of Canon Law printed respectively by Johann Grüninger at Strasburg in 1491 and by Peter Drach at Speyer in 1492; the others are Italian-printed and include the first editions of Malvetius, *De Sorte* [Bologna, about 1485], and Zanitinis, *Contrarietates*, Bologna, 1490. The remaining incunabula, however, include pieces intrinsically more valuable than any of these: such are the *De officiis* of St Ambrose and two Orations of Don John of Aragon printed by Joannes Philippus de Lignamine, whose quasi-private press is one of the most interesting of the early presses of Rome; Plutarch, *De liberis educandis*, in the translation of Guarinus Veronensis, printed by Arnold ther Hoernen at Cologne, this copy deriving from the Ducal Library at Gotha and bearing the cypher of Duke Ernest, dated 1795, on the cover; the Italian romance of *Guerino il Meschino*, printed at Venice in 1480; St Augustine's *De trinitate*, signed by John of Westphalia at Louvain on Christmas Eve, 1495; and Marsilius Ficinus, *De triplici vita*, in the rare Venetian edition of 1498, which is printed with type originally belonging to Bissolus and Mangius, the piratical rivals of Aldus.

Three of the post-incunabula, uniform in size and appearance, belong to the interesting series of medical and other scientific manuals published at Venice by the firm known as the Heirs of Octavianus Scotus; they are: (1) Joannes Matthaeus (Ferrarius) de Gradibus, *Consilia medica*, with additions by Moses Maimonides and Raimundus Lullus, 1514; (2) Joannes de Concoregio, *Practica noua medicinae*, &c., 1515, and (3) Joannes Herculanus (or Arculanus), *Expositio in primam fen quarti Canonis Avicennae*, 1519. A curious work on laughter, also in part medical, Basilio Paravicino, *Discorso del riso*, Como, 1615, is new to the Museum collection. The Psalter printed in octavo by Melchior Lotter at Leipzig, 1502, is a more exclusively bibliographical rarity, and so is the Diomedes, *De arte grammatica*, of 1511, one of the earliest books printed at Pesaro by the famous Hebrew craftsman Hieronymus Soncinus.

Sir George Hill, Director of the British Museum, has presented seven early printed books to the Library, through the Friends of the National Libraries. Two belong to the fifteenth century, viz. (1) Petrarch, *Canzoniere*, Bartholomaeus de Zanis, Venice, 1500, finely

bound in crushed green morocco, a perfect copy, and in much better condition than the imperfect copy already in the Museum, (2) Aeneas Sylvius (Pius II), *De curialium miseria* [Eucharius Silber, Rome, about 1495]. The rest are of the sixteenth century and are all remarkable for their bindings; the following may be specially mentioned: Erizzo, *Discorso sopra le medaglie degli antichi* (Venice, about 1572), in an excellently preserved German calf binding of the time, stamped with medallions of heads, one of which, representing St Peter, bears the initials of the designer HS; Alberti, *Descriptio totius Italiae* (Cologne, 1567), in a similarly executed pigskin binding, with decorated brass corner-pieces bearing the initials of the designer ML.

Mr W. A. Marsden, Keeper of Printed Books, has presented, also through the Friends of the National Libraries, a copy of William Bullein, *A Dialogue both pleasaunt and pietifull, wherein is a goodly regimente against the feuer pestilence, etc.*, printed by John Kingston, London, in March, 1564. This is the first known, and probably the first, edition of a book very well known in its day, and the present copy appears to be one of only two extant. It lacks three leaves, which have been supplied by photographs from the other known copy, that in the Henry E. Huntington Library, California.

V. SCHOLDERER.

## 18. A 'SUTHERLAND BINDING'.

A SPECIMEN of this style of binding, which has not so far been represented in the Library, has been presented by its originator, Mr G. T. Bagguley, of Newcastle-under-Lyme, in the shape of a copy of Morris's *Story of the Glittering Plain*, Kelmscott edition, bound by himself. The essential feature of the process is that it enables hand-tooling, hitherto only possible in gold or silver, to be executed in permanent colours, and the white vellum doublures of this book, which is in red levant morocco, are embellished in this manner with two designs after Walter Crane, who also drew the illustrations in the text.

W. A. MARSDEN.

## 19. AN EARLY ARABIC GRAMMAR.

GRAMMAR is a somewhat dismal science, and certainly the manner in which its ancient professors cultivated it was such as

to palliate, if not to justify, the splenetic fury of the Greek who remarked that εἰ μὴ ἦσαν ἰατροί, οὐδὲν ἂν ἦν τῶν γραμματικῶν μωρότερον. Nevertheless, in one form or another it is a necessary propaedeutic to knowledge, and with all their extravagances of method the ancient grammarians of the East have preserved for us much valuable linguistic and literary information that would otherwise have been lost. It is therefore a cause for gratification that the Trustees have recently purchased an early Arabic work of this class which hitherto has been unknown except for a few scanty notices in ancient bibliographies. It is a manuscript of the *Sharḥ 'Uyūn Kitāb Sībawaih*, or commentary upon important topics in Sībawaih's grammar, and was composed by Abu Naṣr Hārūn ibn Mūsa, a scholar of Cordova who died in A.H. 401, corresponding to A.D. 1010/1011. The Persian 'Amr ibn 'Uthmān ibn Ḳanbar, usually known by the agreeable title of Sībawaih or 'Apple-fragrance', who died in A.H. 177 or 180, may fairly be styled the father of Arabic grammar, for in his *Kitāb*, 'The Book' *par excellence*, are digested the fruits of all previous grammatical studies, and it has formed the foundation on which all subsequent writers on the subject have based their works. The present manuscript is $9\frac{3}{4}$ inches by $6\frac{3}{4}$ inches; it is perfect, and consists of 67 paper folios written in a scholarly Moorish cursive hand of perhaps the twelfth century. L. D. BARNETT.

## 20. THE RECORDS OF THE MERCHANTS OF THE STAPLE OF ENGLAND.

STAPLE-WARES, particularly raw wools, have not figured prominently among English exports for many centuries, and the staple system, once an all-important economic force, fostering and controlling foreign trade, is very much a thing of the past. Hardly so the Company of the Merchants of the Staple of England. Less than fifty years ago the ancient corporation worsted in legal duel that comparatively youthful instrument of commerce and finance, the Bank of England. At that time, it is true, the Company had long been homeless, shorn of judicial privileges, and divorced from any form of mercantile activity—a 'mere dining club'[1] confined to a few

[1] *Law Reps., Queen's Bench Div.*, xxi, p. 162.

families. With the Great War came the virtual end of the half-yearly repasts at the Trafalgar Hotel, Greenwich, and elsewhere. Since 1927 no meeting has been summoned, no new freeman admitted, and the time—unhappily—cannot be far distant when, upon the decease of the last survivor of the Court, every vestige of the oldest trading company in England will have disappeared. Against this impending dissolution, the Company has presented its muniments to the Museum. They comprise: (1) A vellum register of royal grants, originally compiled in or about 1463, with additions in various hands to 29 March 1617. The first instrument, a patent of 8 August 1341, orders a staple of wool to be established at Bruges in Flanders (Rymer, *Foedera*, Hague ed., ii, pt. iv, p. 109); (2) A vellum register containing ordinances made at Bruges, in 1565, for the government of the Company; (3)Minute-books of the Court in four volumes, covering the period 12 November 1619–21 September 1927; (4) Confirmation of the privileges of the Company, dated 29 July 1669, with engraved and coloured portrait of Charles II and a fragment of the Great Seal. This deed, which is in the form of an *Inspeximus*, first recites a charter of 14 April 1341 granting to the 'major et societas' of the staple of Calais exemption from all dues on their merchandise (the prominence given to this grant suggests that upon it was based the Company's claim to have been incorporated in the time of Edward III). The deed then proceeds to reproduce Letters Patent of 29 March 1617 whereby, in order to prevent the further export of wool, the staple of wools, &c., established in Bruges, Middelburg, and Bergen-op-Zoom by Elizabeth on 30 May 1561 (following the loss of Calais), was revoked to London, Canterbury and other English towns, and the incorporation and other privileges of the Company were confirmed. Henceforward the books will be known as Add. MSS. 43847–52, and the deed as Add. Ch. 70834. A. J. Collins.

## 21. THE DUTCH AND WALLOON 'STRANGERS' IN NORWICH.

IN 1564 there was a trade depression in Norwich, the former flourishing worsted manufactory having much decreased. It was

decided to request a royal licence to permit thirty workmen from among the Dutch and Walloon refugees from Flanders in London and Sandwich to reside in Norwich with their families and servants and to exercise their craft of weaving. Letters Patent, dated 5 November 1565, gave the required permission and thirty masters, twenty-four of them Flemings and six Walloons, took up their abode in the city. These strangers rapidly increased in numbers until in 1571 a return made to the Privy Council by the Mayor of Norwich gave a sum total of 3,925 of both nations. The coming of these foreign immigrants had a great deal to do with the regeneration of trade in Norwich in the sixteenth century and the introduction of so large an alien element affected the life and society of the city in many ways. Two books of record of these 'strangers', recently presented to the Museum by the Rev. H. C. Evelyn-White, are an interesting addition to its material for social and economic history.

The first of these books, Add. MS. 43861, is already known. It is the Register of Baptisms of the Dutch Church in Norwich, 1588–1619, printed in the *East Anglian*, vols. xii, xiii. The other, Add. MS. 43861, is a record of a more unusual character. It is described in a modern hand on the cover as 'the Act Book of the Norwich Dutch Church—1605–15, &c. (saved from the Fire in the year – – –)'. This, however, does not give a true representation of the actual contents. The book is in reality a register of the proceedings of the body known as 'the Eight and Four' or 'the Politic Men' (Dutch: *de Politijcke Mannen*) appointed by a clause of the regulations, dated 20 April 1571, under which the refugees were allowed to trade and live in Norwich.

'Eight persons for the Dutch and four persons for the Walloon congregation were to be elected and named to the Mayor by the whole companies, whose duty it was to arbitrate all differences among the strangers, and to present such of their companies "as shall be to them knowen to be remisse or negligent in performing the articles above specified" or any to be made hereafter. These officials were to be presented yearly to the Mayor within fourteen days after he had taken his official oath and charge, and if

any of these died or left the city others were to be chosen by the congregation.'[1]

The present register covers the period from 30 July 1605 to 26 September 1615, and the record of each meeting begins with two lists of names for the Flemish and Walloon members, but the number varies, the original proportion of eight and four being no longer preserved. The 'politic men' meet with fair regularity on a Saturday, and the cases brought before them relate largely to debts and other commercial transactions. Usually, though not invariably, at the beginning of each mayoral year in June a list of articles governing the procedure of the court is entered, followed by the signatures of the members. The language of the cases is at first entirely Flemish, but later on both French and English entries are made.

One of the duties of this body was to admit new-come foreigners to live and trade in Norwich, and a series of such admissions, with the signature or mark of the persons admitted, for the period 1605–15 occupies the later pages of the register. R. Flower.

## 22. OTHER ACQUISITIONS.

### BRITISH AND MEDIEVAL ANTIQUITIES

LARGE palaeolith from gravel at Warsash, Southampton Water. *Presented by Mr C. J. Mogridge.*

Selection from flint implements excavated at Slindon Park, Sussex. *Presented by Mr J. B. Calkin.*

Pottery and flints from excavations in Italy and Egypt. *Presented by Dr Elise Baumgärtel.*

Pottery of the Megalithic period from Denmark. *Presented by the National Museum, Copenhagen.*

Antiquities from Giants' Hills long barrow, Skendleby, Lincs. *Presented by Mr W. Gainsford.*

Bronze Age pottery from excavations at Fort-Harrouard, Eure, France. *Presented by Mr C. F. C. Hawkes.*

Late Bronze Age pottery from two sites excavated on Plumpton Plain, Sussex. *Presented by Col. H. I. Powell Edwards.*

[1] W. J. C. Moens, *The Walloons and their Church at Norwich*, 1888, p. 29.

Wooden paddle, probably of the Bronze Age, from peat on Wetherfell Top, near Hawes, Yorks. *Presented by Dr Felix Oswald.*

Egyptian statue of basalt, Ptolemaic, second century B.C., found at Hayes, Middlesex. *Presented by the Chairman and Directors of the Gramophone Co., Ltd.*

Romano-British enamelled buckle-mount and brooch found together at Mildenhall, Suffolk. *Presented by Mr John Hunt.*

Bronze chip-carving buckle of late Roman type. *Presented by Mr T. D. Kendrick.*

Pottery lamp of sixth century with SS. Peter and Paul, from the Assouan dam. *Presented by Mrs Gruber.*

Bronze seal-die of Osney Abbey, Oxford, fourteenth century, found at Basingstoke. *Presented by Mrs J. E. Wallis.*

Gold serjeant's ring with motto, dated 1861–2. *Presented by Miss Joan Evans.*

## COINS AND MEDALS

'Corpus Nummorum Italicorum', Vol. XV. *Presented by H.M. the King of Italy.*

Four Ptolemaic tetradrachms and seventy-eight silver coins and six bronze European coins, chiefly thalers of Austria and German States. *Presented by Dr Kenneth Rogers, O.B.E., M.D.*

Five early electrum 1/6 staters of Cyzicus with types: crab, centaur, sphinx, lioness, and Nike. *Presented by Mr H. C. Hoskier.*

One hundred silver nickel and bronze European coins of the eighteenth and nineteenth centuries. *Presented by Mr Henry Garside.*

A unique gold coin of Kashmir of the twelfth century. *Presented by Mr T. Copeland, C.I.E.*

Seven bronze proofs of coins and medals made at the Soho mint in the early nineteenth century. *Presented by Miss Boulton.*

A gold medal commemorating the proclamation of Haili Sellassie I of Abyssinia as Emperor of Ethiopia in 1930. *Presented by Mr N. G. Dracopoulos.*

## ETHNOGRAPHY

A series of stone implements, pottery and ethnographical specimens from Perak, Federated Malay States. *Presented by Mr Cecil Wray.*

Two composite fish-hooks from Bougainville, Solomon Islands. *Presented by Mr H. G. Beasley.*

Obsidian tanged spearhead from Antelope, Oregon, U.S.A. *Presented by Lt.-Col. C. Beymer Schreiber.*

Two pottery heads, one in the form of a leopard, from Benin, various ethnographical specimens from the Bauchi Plateau, two iron heads for fish-spears from the Kwale-ibo tribe of Warri, S. Nigeria; and an ivory crocodile toy from the Hausas of Southern Nigeria. *Presented by Mr W. H. Roberts.*

Ethnographical series, including metal vessels, adzes, and other objects, from the Gold Coast. *Presented by Capt. R. P. Wild.*

Series of ancient potsherds, excavated on Marajo Island, Brazil. *Acquired by exchange.*

Series of tools used by a woman potter of the Wadigo tribe, Tanga, Tanganyika Territory; and a series of photographs illustrating their use. *Presented by Mr E. C. Baker.*

## GREEK AND ROMAN ANTIQUITIES

Marble bowl, early Cycladic. *Presented anonymously.*

Gold Etruscan brooch with filigree ornament. *Presented by Prof. J. D. Beazley.*

Bronze bezel of finger ring with design of a griffin. *Presented by M. Paul Bédé.*

Terra-cotta mask of Persephone, archaic style. *Presented by Mr D. F. Allen.*

A series of vases and figurines, from Cyprus, of various periods. *Presented by Mrs Parsons.*

Late Greek lamp-filler. *Presented by Peter and John Seabourne.*

A series of Roman pottery and glass vessels from Spain. *Presented by Mrs Voelcker.*

Plaster casts of two fragments of inscription recently discovered and believed to belong to *B.M. Inscr.* 4. *Presented by Dr K. Kourouniotis.*

Large pithos with relief decoration, apparently of late Imperial date. *Presented by Mr F. E. Andrews through the National Art-Collections Fund.*

Index to the copy of the Mitcham Register (Add. MS. 43456). Add. MS. 43853. *Presented anonymously.*

Index to a typescript copy of the Marriages in the Warblington and Emsworth Registers, by D. C. Challen, in the Library of the Society of Genealogists. Typescript. Add. MS. 43854. *Presented by the Society of Genealogists.*

Catalogue of the Russian Volunteer Fleet, in Russian, 1860. Add. MS. 43855. *Presented by Miss Vagner.*

'Corban': Register of Gifts towards the restoration of Lichfield Cathedral, by A. Nicholls, Register to the Dean and Chapter, 1675. Add. MS. 43857. *Presented by Mr Bernard P. Scattergood, F.S.A.*

Index Graecitatis Poetarum Atticorum, by R. F. P. Brunck (1729–1803). Add. MS. 43858. *Presented by Dr E. G. Millar.*

Arms of the Browne families: a transcript by A. Bernard Clarke from the work by Edmund Weaver, 1640. Add. MS. 43859. *Presented by the transcriber.*

Notes on the family of Sandwith, collected by Major Ralph L. Sandwith, C.M.G. Add. MS. 43860. *Presented by Mr F. P. Sandwith.*

Copies of Dr M. Greene's anthems, early eighteenth century. Add. MS. 43863. *Presented by Mr Thomas Adams.*

Brown Willis, *Valor Beneficiorum*, with autograph notes. Add. MS. 43864. *Presented by Mr E. H. W. Meyerstein.*

Transcripts of poems by Richard Glover. Add. MS. 43865. *Presented by Mr Thomas Ollive Mabbott.*

Additions to the typed copies of the Parish Registers of St Kitts, W. Indies (Add. MSS. 41178 N, 41295 S, 43743). Typescript. Add. MS. 43866. *Presented by Lt.-Col. H. R. Phipps.*

Autograph songs by W. H. Zavertal and L. Zavertal, nineteenth century. Add. MS. 43867. *Presented by Dr H. G. Farmer.*

A series of Court Rolls of the Manor of Monks Risborough, co. Bucks, 1 October 1377–5 May 1616. Add. Rolls 70835–70841. *Presented by M. Seymour de Ricci.*

Declaration in French, by Ollyvyer Bailly, of Piacé, of lands held by him in Iville [Eure], &c., of Guilemette de Renars, widow of

Jacques de Thiboult, 1599. Add. Ch. 70842. *Presented by Mr Stanley E. Vickers.*

Rental of lands at Peckham and Camberwell, 1407 (?). Add. Ch. 70843. *Presented by Mr C. F. T. Hall.*

Two licences and a pardon of alienation, all under the Great Seal, relating to lands in Morton-by-Gainsborough and Washingborough, co. Lincoln, dated respectively 1585, 1619, 1619, with fine impressions of the second Great Seals of Elizabeth and James I. Add. Ch. 70844–70846. *Presented by Lt.-Col. F. S. Brereton.*

Byzantine Leaden Bulla. Det. Seal. CLXXXII. 2. *Presented by Prof. W. M. Calder.*

## ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

A copy of a Chinese magic banner bearing the figure of a tiger and charms supposed to lend supernatural powers. The original banner was formerly in the possession of a secret society of pirates who are said to have carried on operations between the Yangtsze and West River, and was taken in 1931 by Chinese soldiers from one of them near Swatow. Rectangular yellow silk sheet, about 17¼ inches by 21 inches. *Presented by Lieut.-Commander F. C. Husband-Clutton.*

Li ch'ao chi shih pên mo, Great Events of the Thirteen Dynasties of China. 56 vols. *Presented by Mr Y. C. Hsü.*

Ying Ch'êng-Tzŭ (Archaeologia Orientalis, Vol. IV), Tokyo and Kyoto, 1934. Fol. *Presented by the Far Eastern Archaeological Society, through the Japanese Embassy.*

Forty-four volumes of various books of the Bible in Coptic and Arabic. Seventeenth to eighteenth century. 4°. *Presented by Messrs Warwick Williams & Marchant.*

## PRINTED BOOKS

Icelandic Illuminated Manuscripts of the Middle Ages. By Halldór Hermannsson. Levin & Munksgaard, Copenhagen, 1935. *Presented by Mr Ejnar Munksgaard.*

The Fine Book. A symposium. Edited by Porter Garnett. Pittsburgh, 1934. One of 225 copies printed on the hand-press by students attending the course in fine printing at the Laboratory

Press, Carnegie Institute of Technology. *Presented by Mr Porter Garnett.*

Lyra Germanica. Hymns. Longman & Co., London, 1861. In a decorative binding by Westley & Co. *Presented by Mr Ernest Zaehnsdorf.*

PRINTS AND DRAWINGS

Albert Goodwin: Richmond Castle, Yorkshire. Water-colour. *Presented by Miss Olive Goodwin.*

Rembrandt (after): Student by Candle-light. Etching. H. 202. Two states of a rare contemporary copy, which has generally been confused with the original.

Sir Laurence Alma-Tadema, R.A.: Two pencil studies. *Presented by Miss Alma-Tadema.*

A collection of book-plates by W. F. Hopson. *Presented by Mr G. H. Viner.*

Gennaro Favai: Three lithographs. *Presented by Sir Frank Brangwyn, R.A.*

Edward Dayes: Three water-colours (Tynemouth Priory, and Two views on Derwent-water).

Eighty miscellaneous prints. *Presented by Messrs F. B. Daniell & Sons.*

Five drawings and three prints by Rumanian artists. *Presented by Professor G. Oprescu.*

J. R. Smith, after Gainsborough. Miss Coghlan (C.S. 44 a). Mezzotint.

## EXHIBITIONS

*THE Maimonides Commemoration.* The eight-hundredth anniversary of the birth of Moses Maimonides, which occurred this year, was celebrated in many countries throughout the world. The greatest Jewish philosopher and theologian of the Middle Ages, Moses Maimonides, was born on Nīsān 14, A.M. 4895 (30 March 1135) in Cordova. At the age of thirteen he was forced to flee with his father and brothers from his native city owing to the fanaticism of the Almohades. After many wanderings he finally settled in

Fusṭāṭ (Old Cairo). Here he became physician at the court of Saladin and his son, Malik al-Faḍl. He was also appointed to be head of the Jewish community in Egypt. Eminent as he was both as a physician and religious head of his community, his chief title to fame rests upon his works in *Hălākhāh* (religious law) and philosophy. His three major works are, *al-Sirāj* ('The Lamp'), a commentary in Arabic on the *Mishnāh*; *Mishnēh Thōrāh* ('The Repetition of the Law'), a codification, in Hebrew, of Jewish religious law; and *Dalālat al-Ḥā'irīn* ('Guide for the Perplexed'), a philosophical treatise originally written in Arabic, but better known under the title of *Mōreh Nᵉbhūkhīm*, from the Hebrew version of Samuel Ibn Tibbūn.

Maimonides was a prolific author. In spite of his exacting and strenuous professional duties he found time to produce, in addition to his three major works, a constant stream of tracts and epistles on such varied subjects as medicine, astronomy, religious law and ethics, in which he displays the same ability as in his larger works of focusing all the resources of a richly informed, acutely analytical, precise and orderly mind upon the subject at issue. Maimonides exercised an immense influence not only upon his fellow Jews but also upon Muslim and Christian thinkers. His influence upon St Thomas Aquinas is particularly notable, some of the latter's most profound speculations being derived from him. Maimonides died in Cairo, 13 December 1204.

A small exhibition commemorating the eight-hundredth anniversary of his birth was opened to the public on the 17th of April in the King's Library. Some thirty books and manuscripts, mainly drawn from the Department of Oriental Printed Books and Manuscripts, but also including works from the Department of Printed Books and the Department of Manuscripts, were brought together in Cases F and XXIII, to illustrate the many-sided intellectual activities of the greatest Jewish Halakhist and philosopher of the Middle Ages.[1] Pride of place in the exhibition is given to two autograph responsa

[1] The Museum was also fortunate in obtaining on loan four manuscripts of works by Maimonides. Two precious manuscripts, about which more will be said in the course of this article, were generously lent from his collection by D. S. Sassoon, Esq. The other two manuscripts, kindly lent by Dr A. S. Yahuda, contain rare copies in Arabic of medical treatises.

(autographs of such an early age are incidentally very rare), written in Judaeo-Arabic. One of them deals with a dispute between a buyer and seller, the other with the case of a teacher who had rashly vowed not to teach certain Jewish girls any longer, and had afterwards repented. The replies of Maimonides, one of which only occupies two and a half lines, are typical examples of his incisive style and legal acumen.

The finest manuscript exhibited is a beautifully illuminated copy of the *Mishnēh Thōrāh*, that monumental treatise on *Hălākhāh* (religious law), in which the whole body of Biblical and Talmudic law is classified and systematized. The manuscript, which is a magnificent specimen of the art of the calligrapher as well as the illuminator, was completed in A.M. 5232 (A.D. 1472). The copy is written in a Spanish hand, is in two volumes, and is richly illuminated, each of the fourteen books in which the work is divided being preceded by a full-page illumination of exquisite workmanship. Two early editions of the *Mishnēh Thōrāh*, one printed in Rome before 1480, the other in Soncino in 1490 by Gershon ben Moses Soncino, were also included in the exhibition. Also exhibited was a manuscript of unique interest, a commentary in Arabic written in the Hebrew character, the only one of its kind, on the first book of the *Mishnēh Thōrāh*, by ʿAlā al-Dīn al-Muwaḳḳit, a Muhammadan author, with additions by at least one Jewish redactor. A commentary by a Muslim author on a *Hebrew* work of Maimonides is a sufficiently eloquent testimony to his pervasive influence.

Maimonides' Arabic commentary on the *Mishnāh* was represented by a manuscript kindly lent for the occasion by D. S. Sassoon, Esq. This copy is copiously corrected and is believed to be partly an autograph. Another manuscript of the same work, which was exhibited, was Or. 4842, a Yemenite copy written in 1401. Side by side with this latter manuscript was shown the Hebrew version of the commentary, by Joseph Ibn al-Fawwāl, in a manuscript written in a Spanish hand of the fourteenth century.

The work by which Maimonides achieved the greatest fame both among Muslim and Christian thinkers was the *Dalālat al-Ḥā'irīn* ('The Guide for the Perplexed'), a masterly synthesis, written in

Arabic, of the Aristotelian concepts and the basic principles of the Jewish faith. It exercised a profound influence upon the great medieval philosophers in Europe like the English theologian Alexander of Hales, Albertus Magnus, and, above all, St Thomas Aquinas. Manuscript copies both in the original Arabic and in the Hebrew version of Samuel Ibn Tibbūn were shown. The copy in Judaeo-Arabic exhibited was written in a Yemenite hand of the fifteenth century. Samuel Ibn Tibbūn's Hebrew version, styled *Mōreh Nᵉbhūkhīm*, was displayed in a fine copy on vellum, dated A.M. 5044 (A.D. 1283). Another copy, with illuminations and on vellum, was temporarily deposited on loan from the collection of D. S. Sassoon, Esq. To illustrate the influence of this work upon St Thomas Aquinas, a page from his *Summa Theologica* was chosen, where he refers twice to the *Guide* under the title of *Liber Perplexorum*, of 'Rabbi Moyses'.

A more intimate touch was added to the exhibition by the inclusion, from the edition of A. Lichtenberg, of the famous letter, where he describes to his correspondent Samuel Ibn Tibbūn, the translator of several of his works, a typical day in his life. A few sentences from this letter, which I have translated from the Hebrew, are worth quoting:

'While I shall be delighted to see you on your proposed visit, I must warn you that if you expect to be closeted with me in order to discuss philosophy or kindred topics even for an hour, during the day or at night, you will be sadly disappointed. So consider well before you expose yourself to the hazard of a long journey. For this is my daily round: I live at Fusṭāṭ (Old Cairo) and the Sultan in al-Ḳāhirah (Cairo), some two miles distant. My duties are heavy, for I am obliged to see him every morning. If one of his children or concubines is taken ill, I cannot leave the palace at all for most of the day. Likewise, if one or more of the officials at court are sick, the duty of tending and healing them falls upon me. If there are no accidents or special calls upon my time, I am able to get away after noon, never before. I return to my home famishing and find the antechambers crowded with patients, Jews and Gentiles, mean and great, judges and minor magistrates, friends and foes—a motley throng all waiting for my return. I dismount from my beast, wash my hands, and beg them to excuse me for a short while, until I shall

have eaten my modest repast, my one meal in the day. Then I go forth to my patients, speak with them, plead with them and exhort them, and order them prescriptions of every kind. People come and go continually right up to nightfall, nay often, I swear to you by the faith of the *Tōrāh*, until two hours after. I thus find it impossible to see any Jew on private matters except on the Sabbath. On that day all the congregation, or the majority of them, come to see me after the morning service. I instruct them in their duties for the week. They study with me for a little while, until noon, and then they take their leave. Some of them return when the afternoon service is over and study with me again until the time for the evening service is reached. This is the way my days are spent. Yet I have only told you a fraction of what you will see for yourself, when you come to visit me.'

It would have been possible to fill half a dozen cases with works by or relating to Maimonides without exhausting the collection at the Museum. Owing to exigencies of space the selection had to be confined to a comparatively small number of books and manuscripts. Even this restricted choice, however, could not fail to impress the visitor to the Exhibition with the monumental industry and vast range of a genius whose mind compassed the whole orbit of medieval knowledge.

J. Leveen.

*Maps of the British Colonies.* An exhibition of early maps of the British Dominions and Colonies, illustrating the growth of the Empire outside Europe during the last three centuries, was opened in the King's Library on 19 June. Owing to the exigencies of space not all the best maps in the Museum collections could be displayed, but many rare items are included. The exhibition is in four sections, each covering a continent. In all fifty-four maps, plans, and views are exhibited, of which the earliest depicts Drake's fleet bringing back the settlers from our unsuccessful colony of Roanoke in 1586, the latest the Fiji Islands in the year (1875) when they were ceded to England by the native chiefs. The earliest settlements shown are on Bermuda (1609), Newfoundland (1610), the River Gambia (1620), St Kitts (1624), and Barbados (1625), with Madras (1639), originally a trading settlement, and

Bombay, which we acquired as part of the dowry of Catharine of Braganza. The maps are all, of course, later than these dates. Exploration and expansion in the nineteenth century are illustrated by early maps of the Australian States, Tasmania, New Zealand, and the Burman Empire, by a plan (1862) of Fort Garry, then an outpost now the city of Winnipeg, and by a sketch-map (1870) of Livingstone's discoveries in the territories now called Northern Rhodesia and Tanganyika. Demerara and Cape Colony are shown about the time (1795) when we annexed them, together with Ceylon, from the Batavian Republic. The American section deals in some detail with the protracted struggle between England and France for supremacy in North America during the eighteenth century. Here are exhibited two artistic manuscript plans of Placentia, a French stronghold in Newfoundland, in 1708, and of Halifax just after its foundation in 1749, together with contemporary plans of the sieges of Louisbourg (1745) and Quebec (1759). Among the views there are rare engravings of Cape Town (1778), Calcutta (1794), Sydney (1802), and Hobart (1824), and coloured drawings of Montreal in 1784 and St Johns in 1798.

Many of the maps included have considerable cartographical as well as historical interest. There is a very rare and remarkably accurate map of the Mogul Empire which was drawn and published in 1619 by William Baffin, the explorer, from information supplied by Sir Thomas Roe, the first English Ambassador at the court of the Great Mogul. Another, showing 'Nova Francia' or North America about 1592, is a very decorative example of copper engraving in the late sixteenth century. This map shows not only the discoveries made in North America and the Arctic regions by the Portuguese, French, and English, but also a number of the old mythical lands, such as 'Buss Island', which thereafter were gradually replaced on the maps by real countries—many of them English in speech and customs.

EDWARD LYNAM.

## RECENT PUBLICATION

*GREEK and Roman Portrait Sculpture* is a new venture in popular publications, and is designed to be the first of a series of small,

well-illustrated handbooks of Greek and Roman art and antiquities. It contains thirty-five pages of text, by Mr R. P. Hinks, giving a general account of the subject which is at the same time a guide to the examples exhibited in the British Museum. Photographs of seventy-two of these are reproduced in forty-eight plates, and the large plates will also be published in the postcard series. The price of the book, which may be bought from booksellers as well as at the Museum, is 2*s*.

## REPRODUCTIONS

TO the series of coloured reproductions of Saxton's Maps, issued at 5*s*. each, have been added the following five: the general map of England and Wales, Pembroke, Glamorgan, Denbigh, and Flint, and Radnor with Brecknock, Cardigan, and Carmarthen.

### *Corrigenda*

In *B.M.Q.* Vol. IX.

*p. 143*. The name of Mr Kenneth Oakley should be added to that of Miss Mary Nicol as joint donor of the flints from Jaywick.

*p. 145, line 2 from bottom*. The name of the donatrix should be Mrs Ohrly.

*p. 146, l. 21*. For 'Revesby Castle' read 'Revesby Abbey'.

# RECENT PUBLICATIONS

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to X (1931–35), A–Bart. Each £4 (to original subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2s.

CORPUS VASORUM ANTIQUORUM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 1932. 15s.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6s. (with portfolio 7s.) or 6d. each.

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FACSIMILE OF THE MS. OF DĪWĀN I ẔU'L-FAḲĀR, the collected poems of Ẓu'l-Faḳār Shirwānī. Edited by E. EDWARDS. Pp. 466. 1934. 15*s.*

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1934. 1*s.* 6*d.*

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